DOCUMENT RESUME

ED 041 658 RC 004 483

AUTHOR Phillips, R. A. J.; And Others
TITLE The Development of Indian and Eskimo Art and Crafts in the Far North.
INSTITUTION Indian-Eskimo Association of Canada, Toronto (Ontario).
PUB DATE 3 May 65
NOTE 40p.; Papers presented at conference on The Development of Indian and Eskimo Art and Crafts in the Far North (Toronto, May 3, 1965)
AVAILABLE FROM Northern Regional Committee, Indian Eskimo Association of Canada, 227 Victoria Street, Toronto, Ontario ($1.50)

EDRS PRICE EDRS Price MF-$0.25 HC Not Available from EDRS.
DESCRIPTORS Adult Education, *American Indians, Art Expression, *Art Products, Conference Reports, Creative Art, Design Crafts, *Economic Development, *Eskimos, Exhibits, Labor Economics, Leadership, Marketing, Organizations (Groups), *Rural Areas, Technical Assistance
IDENTIFIERS *Canada

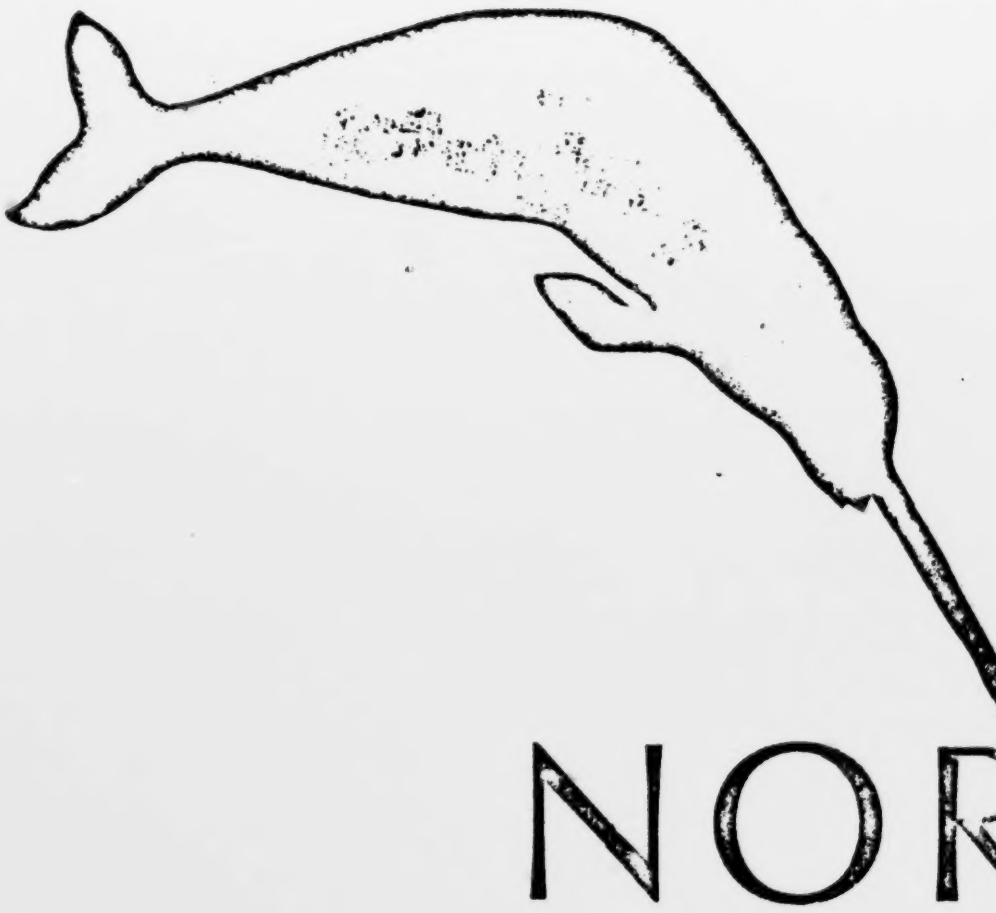
ABSTRACT

The focus of the conference, "The Development of Indian and Eskimo Art and Crafts in the Far North," was the creation of a market for reputable Indian and Eskimo art work on an economically sound basis which would benefit both the native artists and the Canadian economy. Two governmental reports, "Northern Arts and Crafts" and "Indian Arts and Crafts," are presented in the document: Additionally, 8 reports by service organizations, commercial trade guilds and cooperative unions, and companies are included, along with the text of the panel discussion. [Not available in hard copy due to marginal legibility of original document.] (AL)

ED041658

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY

RECEIVED
JUL 29 1970
NMSU
E.R.I.C.



NOREC

NORTHERN REGIONAL COMMITTEE

INDIAN ESKIMO ASSOCIATION of CANADA

277 VICTORIA STREET
TORONTO - ONTARIO

THE DEVELOPMENT OF INDIAN AND ESKIMO ART AND CRAFTS IN THE FAR NORTH

MAY 3, 1965

RC004483

ED041658

C O N T E N T S

	Page
Cover	
Introduction	1
Government Reports	
1. "Northern Arts and Crafts", R.A.J. Phillips Dept. of Northern Affairs and National Resources	2
2. "Indian Arts and Crafts", Victor Vokes Indian Affairs Branch, Dept. Citizenship and Immigration	4
Organization Reports	
1. The Boy Scouts of Canada, B.H. Mortlock	7
2. The Canadian Handicrafts Guild, Miss Alice Lighthall	8
3. Cooperative Union of Canada, Ralph Staples	10
4. Federated Women's Institutes of Canada, Mrs. R.J. Penney	11
5. Hudson's Bay Company, S.M. Norgrove	13
6. I.O.D.E., Mrs. George E. Tait	14
7. Poverngnituk Cooperative, Miss Thérèse Le Vallée	15
8. Toronto Dominion Bank Statement Mr. Allen T. Lambert	17
Luncheon Speech	
"The Development of Indian and Eskimo Art and Crafts in the Far North" Mrs. Alma Houston	19
Panel Discussion	Buff Paper

COVER:

The 'Narwhal' has been chosen as the emblem for the Northern Regional Committee and the NOREC conferences, because of its particular implications. It is indigenous to Canada's Far North and is purported to have special healing qualities.

The following excerpt is taken from an article by Thomas Dunbabin, printed in The Beaver, Spring 1956:

Canada's Horn of the Unicorn

"Had the Hudson's Bay Company been formed ninety years earlier its charter might have required it to present a horn of the unicorn to the sovereign instead of two elks and two black beavers. A sea unicorn of the Canadian seas did yield the "treasure of his brow" to Queen Elizabeth I in 1578.

This treasure was found on an August day in 1577 in an inlet of Frobisher Bay on the southeastern shore of Baffin Land. Its discovery is thus recorded by Dionyse Settle in his account of the second northwestern voyage of Martin Frobisher:

> "On this West shoare we found a dead fishe floating, whiche had in his nose a horn streight & torquet (twisted), of lengthe two yardes lacking two ynches, being broken in the top, where we might perceiue it hollowe, into which some of our Saylers putting Spiders, they presently dyed. I sawe not the tryall hereof but it was reported vnto me of a trueth: by vertue whereof, we supposed it to be the sea Unicorne."

This was no doubt the horn or tusk of a narwhal, a mottled whale that has a tusk from six to eight feet long projecting in front of its nose. The expression "streight and torquet" aptly describes the horn of the narwhal. It sticks straight out but it has a spiral, left-handed twist that marks it out from all other horns and tusks. The death of the spiders was no doubt attributed to the widely-famed anti-venom virtues of the horn of the unicorn. Telling of his adventures amongst the cannibals and Portuguese of Brazil, Anthony Knivet, who had sailed for the South Seas with Thomas Cavendish in 1591, says:

> "At this town all our men both Indians and Portugals fell sick by eating of a kind of sweet pleasant fruit that was poison and had it not been for a gentleman called Enefrio de Say (Sa), my Master's Kinsman, who had a piece of Unicornes horn we had all died."

The unicorn's from Baffin Land was taken to England, along with a great quantity of "fools' gold," and given to the Queen, as a treasure of the realm."

- - - - - -

The Northern Regional Committee wishes to express sincere gratitude to Mrs. K.A. Davis (Laura Van Vechten) an artist of note, who gave her talent and time in designing and producing the art work for the cover of NOREC. Her paintings of Indian and Eskimo children are well known.

It is her wish that credit be given to the Eskimo artist Kananginak, from whose sealskin print of "Three Narwhals" she was able to devise the general art form of the Narwhal.

Catherine Armstrong

REPORT OF THE NOREC CONFERENCE

May 3, 1965, at the O'Keefe Centre, Toronto

Chairman: Mrs. W. Park Armstrong, Jr.

NOREC is a Standing Conference of Agencies serving the far north, sponsored by the Northern Regional Committee of the Indian-Eskimo Association. Norec Conferences are held twice each year to provide a clearing house for governments, industry, churches, and voluntary groups. Each conference follows a regular pattern in which the morning session is devoted to reports from organizations and the afternoon to the exploration of a special theme.

The Conference held in Toronto at the O'Keefe Centre on Monday, May 3, 1965, had for its theme "The Development of Art and Crafts in the Far North."

In the morning representatives of each agency gave verbal reports of the highlights of their work, with emphasis on the theme of the conference where it applied.

Mrs. Alma Houston, who has lived in the north and has had long experience with problems relating to art and crafts in the far north, was the luncheon speaker. Her address provided the background for the afternoon panel discussion chaired by Alan Jarvis.

The report of the afternoon discussion given here has been condensed from the tape recording made at the meeting.

GOVERNMENT REPORTS

1. "NORTHERN ARTS AND CRAFTS"

Report of the Administration Branch,
Department of Northern Affairs and National Resources
Presented by R. A. J. Phillips.

How does one record a brief measurement of arts and crafts in the north? Whether or not it is a sad commentary of our society, the first standard is usually economic. There are other measurements -- the contribution of northern artists to Canada's cultural development or, indeed, the significance of the cultural revival upon social development of the north itself. By any of these standards, progress in recent years has been dramatic.

For example, at mid-century it has been estimated that northern arts and crafts yielded only 17¢ per capita. Today the Arctic gains an income of $750,000 -- about $400,000 from carvings, about $132,000 from prints, and $212,000 from fine crafts.

This sharp change in the financial picture has meant more than simply money in Eskimo pockets. It has brought a diversification of income so that the risks of the former one-crop income (the fur trade) are lessened. Arctic arts and crafts bring in almost as much money as the fur trade itself.

About 60% of the income from northern arts and crafts is earned by co-operatives. Thus northern arts and crafts have been a means to strengthen this vital instrument for community development and adult education.

Many have expressed fears that the economic importance of carvings would quickly disappear as the current fad passed away. While Eskimo carvings have been known and traded for over a century, only within the past seventeen years or so has any organized attempt been made to bring them to the notice of the public at large. Success was immediate, and experience in the intervening years has given reason to believe that the market can continue to be both strong and permanent.

Such a future, of course, depends upon the maintenance of a high quality in the creation of Eskimo art and on the environment in which it is sold.

Everyone concerned with the north is aware of the great renown which Eskimo art has achieved abroad. Particularly through the work of the Department of External Affairs, major exhibitions have been held in leading galleries in most of the major cities of Europe and in many other parts of the world. The work of the Eskimos has given a new dimension to the Canadian cultural image both abroad and at home.

Another important aspect of Eskimo arts and crafts is now gaining increasing attention: that is, its place in the whole scheme of community development. The enormous reputation gained by Eskimo artists and artisans has had an important psychological effect on the people who, no matter what kindness they may have received from white men, could not count themselves as

racial equals. Now they have produced something of excellence which no white man exceeds. The natural pride in this work can lead to a growing pride in their whole cultural heritage. It is important that the north and its people look not only forward but back, and treasure the past and the present especially during this time of strong and confusing influences from an outside world.

As someone no longer serving the Department of Northern Affairs, perhaps I may be permitted to congratulate the Department on the added importance which they are attaching to the preservation of this cultural heritage, not only in the arts but in language and literature: not only for Eskimos but for all people of the north. The important, though necessarily modest, work being done in this direction can have a significant long-term importance on the pride and place of northern people. I am pleased that the Department has been fortunate enough to secure the services of Mr. J.N. Watney, who is present at these meetings, to work in this field.

While everyone can take satisfaction in the enormous progress in the arts and crafts during these past fifteen years, there are clouds on the horizon. First of all, there must be eternal vigilance in the matter of standards. This is perhaps the most difficult task of all, for it is not a matter merely of organization or resources. While excellent advice can be brought to bear from outside, it is the artists themselves who must make their own final judgments on standards.

There is another field in which we can be perhaps of more direct help: imitations. From time to time one hears regret expressed about Japanese copies of Eskimo art. The regret is misplaced for there are practically no such imitations on sale. There are numerous imitations, all made in Canadian factories, including some only a few miles from where we sit.

While one does not wish to interfere in the normal workings of private enterprise, one finds it difficult to avoid criticism of those who have sought to make a fast dollar by seizing upon the public's sympathy and interest in the Eskimo people. They have produced cheap and shoddy imitations of extraordinarily bad taste which are passed off to unwary customers with language suggesting Eskimo origins. It may be said that the true collector would never buy such products. Nevertheless, these imitations can do nothing but harm, if only because they lower the image of Eskimo art and create confusions in the public mind. In particular, the large number of tourists coming to Canada each year may well see and buy more of these deplorable imitations than genuine work and carry home an entirelyerroneous and lamentable impression of what Eskimo art is really like.

Many who deplore these copies urge that the government do something about it. I suggest that it is far more important that you and I as citizens do something about it. It is not necessarily the path of democracy to put aside responsibilities we could easily accept and throw the job on to some distant government agency. These copiers are, by and large, not breaking existing law. Even if they were close to the law as expressed in present or some hypothetical future legislation, the law courts are a difficult and unwieldy instrument to use in connection with apparently fraudulent arts and crafts. Far more effective is the direct interest of

citizens in protecting vulnerable Eskimo artists from this kind of unfair competition. If all the people in this room were to persuade their friends in the organizations they represent to embark on a personal campaign, the effects within a year could be measurable. All they need do is speak to the owners of stores that trade in these cheap imitations and urge their friends to do so also. They could well explain to owners not only the damage they are doing to Eskimo artists but the possible damage to the shopkeepers' own reputations through carrying on this kind of trade.

It is almost as dangerous to be fatalistic as it is to be indifferent. In Canada we have already seen the sad effects when cheap imitations have virtually destroyed certain arts and crafts. Something can be done about it, and we have already shown within a limited scope what is possible. Through the help of public pressure, the import of foreign imitations has almost ceased. After an explanation of the effects of offering Canadian-made imitation Eskimo carvings as premiums, Management of one of Canada's largest chain stores withdrew the whole project immediately from its catalogues.

Progress can be made in the protection of Eskimo art from unscrupulous imitators. It can be made if people are interested enough to make an effort of their own in explanations to friends and local shopkeepers who sell the damaging imitations. I submit that this is a small service which it is well worth the while of all of us to make on behalf of the future of Canadian Eskimo arts and crafts.

2. "INDIAN ARTS AND CRAFTS"

Report of the Indian Affairs Branch
Presented by V. Vokes

The question to which the participants of this Conference are directed is: What is going on in the development of arts and crafts in the far north? If I were to confine my remarks to activities in the far north, which I take is north of latitude 60, I would refer only to the 4,100 adult treaty Indians of the Yukon and Mackenzie out of a total population in Canada of more than 200,000. Therefore, to lend perspective to developments so far as all Indians in Canada are concerned, I propose to sketch a total picture and make specific references to activities north of 60.

We estimate there are 3,000 known treaty Indians in Canada who produce crafts for income. About 330 known craftsmen are active in the Yukon and Mackenzie. Estimated revenue from sales during the year ending March 1964 was $634,000 as compared with $74,000 obtained by producers north of 60. Indian craftsmen in the far north form about 10% of the Canada total and obtain about 11% of the total income. The average annual revenue obtained by northern craftsmen is $225, slightly more than the average obtained by his southern neighbour. Over the past four years Indian handicraft production has increased at an average annual rate of 17%. Production in the Yukon and Mackenzie is keeping pace with the rate of expansion.

As to the manner in which production is carried out in the far north, craftsmen work in their own homes limiting the activity to periods when the demands of the family, the hunt, and trapline have been temporarily satisfied. They are active in every community in the north because the industry provides a much needed supplementary income. At Snowdrift during the winter of 1963-64 craft production provided the major source of income other than social assistance when the caribou failed to follow their traditional migratory route near the settlement.

The type of crafts produced for revenue are embellishments or miniatures of those which are needed in the home or on the trapline. Beaded and embroidered jackets, gauntlets, muckluks, mocassins, fur hats, snowshoes, gun cases, braided whips, and birchbark items.

There are five Indian handicraft producer co-operatives in Canada. Two of these are in the far north - at Fort Franklin and at Whitehorse.

Assistance available from the Indian Affairs Branch to Indians to foster their arts and crafts includes:

1. Financial

a) Funds are provided to field officers to buy and sell production materials and crafts (Fiscal 1964 I.A.B. expenditures $67,000 - Yukon and Mackenzie - $10,000)

b) Loans are available to craftsmen to buy handicraft equipment and materials to produce crafts, and for working capital to provide craftsmen with interim wages until their crafts are sold (Loans since Jan. 1964 - $22,000)

c) Community Employment Funds can be recommended by Band Councils to pay wages and buy building materials for the construction of production and retail facilities (Facilities established since 1962 at Big Cove, N.B.; Golden Lake, Ontario; Serpent River, Ontario; Peigan Alberta; Maniwaki, Quebec).

2. Training

Training and instruction are available to Indians who will take courses in arts and crafts and business skills. In the Mackenzie the Adult Education program is administered by the Dept. of Northern Affairs. In the Provinces provincial government agencies provide the training with three-quarters of the costs provided by the Federal Department of Labour. Where facilities are not available from the Provinces, I.A.B. pays the total costs. During the past year I.A.B. provided more than $200,000 for adult training of which more than $23,000 was spent for training in arts and crafts. This amount does not include expenditures by the Dept. of Northern Affairs, the Provinces, or the Dept. of Labour in their assistance to programs for training Indians in arts and crafts.

3. Marketing and Promotion

Where Indian craftsmen cannot or prefer not to make their own selling arrangements, Indian Affairs Field Officers are provided with funds to assist wherever possible. Administration and development officers in the Mackenzie buy crafts during field visits to camps and at settlements, and arrange distribution to retailers in the District. Recently their efforts have been extended to sales visits in the Provinces to distribute surplus production not purchased by northern traders, retail outlets, and resident consumers.

In addition, Indian Affairs Branch maintains a central purchasing and distribution unit at Ottawa which marketed approximately $60,000 in crafts during this past year. The unit assesses crafts sent to it for price and quality evaluations, and provides advice or direct assistance in marketing if mutually agreeable terms can be arranged in respect to price, quality, and delivery commitments. The Ottawa unit also co-ordinates the collection and distribution of deer, moose, and elk hides, and other production materials.

The major effort in market promotion is carried out with sales displays of Indian crafts at Canada's National Gift Show held twice each year at Toronto. More than 3,000 buyers from North America visit each show and orders for Indian crafts are placed by interested buyers. The Ottawa unit now has dealings with more than 300 retail outlets across Canada.

4. The Future

The expanding economy, the affluent consumer and more discerning tastes of our society, increasing tourist expenditures, and demands for "Made in Canada" products are all developments which will influence and stimulate increased production of arts and crafts. The present hundred-million dollar gift market in Canada, at which most Indian crafts are aimed, is about 80 per cent imported. Indian craftsmen supply just one half of one per cent of this market. It is readily apparent that the potential growth in income for Indian craftsmen in this market is wide open. The question is how can we help Indian craftsmen to obtain a larger share and fair return from this market? I hope that this Conference will help with their suggestions.

For our part, a five-year plan to assist Indians in the development and marketing of their arts and crafts has been prepared and the proposals contained in it are being considered. The plan cannot be discussed in detail at this point. However, it does include a framework in which the Indian people will decide policy and eventually control the administration of the program. The plan also includes an invitation to all sectors, both private and governments, to play their part and give a helping hand to Canada's first citizens. For we believe that success can only come with the co-operation of all agencies.

ORGANIZATION REPORTS

1. THE BOY SCOUTS OF CANADA

Presented by B.H. Morlock

The Boy Scouts of Canada for several years now has been engaged in a program of expansion in Northern Canada, penetrating as far north as Grise Fiord and Resolute Bay, six hundred miles north of the Arctic Circle. In all about 850 boys are enrolled in Scout groups throughout the Northwest Territories, the Yukon, Northern Quebec, and Labrador. At the present time we have six Scout groups in the Yukon, thirteen in the Mackenzie District, two in Keewatin, two in Northern Manitoba, three on James Bay in Northern Ontario, five in Northern Quebec, two in Labrador, and nine in the Franklin District.

Recently, with the co-operation of the RCMP and Northern Service Officers of the Department of Northern Affairs, a survey of boy potential was completed in Northern Canada. As a result of this survey it is expected that three new groups will come into being in the Yukon, six in Mackenzie, four in Keewatin, one in Northern Manitoba, three in the James Bay area of Northern Ontario, one in Arctic Quebec, and one in Franklin.

With financial assistance from the Northwest Territories Council, training courses for leaders are held in the northern territories, and every effort is made to encourage natives of the North to accept leadership roles.

Of equal importance is the effort to adapt the program to the special needs of the North. Last year eight special proficiency badges, available only to boys living in the North were introduced, several of them dealing with native crafts. The special badges for Cubs include badges relating to hygiene and home service, but they also include Komatik driving and care of dogs, and archery. For Scouts the badges include fur trapper, carver and hunter.

A new series of badges will shortly be introduced, and at present Eskimo and Indian Scouts are being encouraged to submit designs for them. These will include those dealing with curing of skins, making of native oil lamps and stoves, making kayaks, hunting seal, sewing of seal skins for boots and mitts, and building igloos. Recently our committee in Quebec has reviewed the grade badge tests and has revised them in keeping with needs in the North, substituting new tests for regular tests that do not apply in the North.

In the Yukon one of our professional staff in British Columbia makes regular visits to the territory, and in the Mackenzie a volunteer commissioner frequently covers the territory and members of our professional staff plan and carry out leader training courses. Groups in Northern Quebec and in Franklin have fairly regular visits, and the Suffragan Bishop of the Arctic, who is an honorary field commissioner, visits Scout groups whenever the opportunity presents itself.

A program of twinning northern groups with groups in the south and of bringing boys from the North for living and camping experiences in the south has been highly successful. Boys from as far north as Resolute Bay have attended a jamboree in Manitoba, and this summer many Eastern Arctic Scouts, possibly a full troop, will attend the Quebec Provincial Jamboree.

We have active committees in British Columbia, Alberta, Manitoba, Ontario, Quebec, and Newfoundland, working with the National Arctic and Northern Committee in the promotion of Scouting in the North. Chairman of the national committee is Air Vice-Marshal J.B. Harvey, officer commanding the NORAD base at North Bay, who is himself a frequent visitor to Scout groups in the North.

2. THE CANADIAN HANDICRAFTS GUILD

Presented by Alice Lighthall

The past year has been full of activity. The night of our last Annual Meeting, April 30th, was also the opening of the Indian Exhibition, which had been in preparation for more than a year. While not large, that Exhibition contained examples of tribal craftwork from every part of the country. Each entry had been carefully judged by three of the greatest authorities in their field: Dr. Diamond Jenness, Dr. Jacques Rousseau, and Miss Alice Johannsen; and after the Exhibition was over, notes on their work were sent to every exhibitor.

The Exhibition as a whole went on to Toronto, where it was shown at the newly-enlarged Guild rooms on Bloor Street, following which the Travelling Exhibit set up from it, and containing most of the prize-winning pieces, went on tour. Through the summer, autumn, and winter this has been on the go. Its first visit was to Wolfville, N.S., for the Triennial Conference of the Women's Institutes of Canada. Then to L'Ecole Forestiere de Puchesney, P.Q., and after that to La Tuque. It came home for slight revision, then went to London, Ont. to the Annual Convention of the Indian-Eskimo Association in November.

It spent the Christmas holidays and all of January in Stewart Hall, Pointe Claire, where 600 of the Lakeshore school children were brought to see it, in relays, addressed by your Chairman. From there it went down to the Lachine Historical Museum, for February, where again it was viewed by various groups, including the Caughnawaga Historical Society.

It is now back home, waiting to be photographed for the production of a leaflet, to be distributed to Indians all over the country by the Indian Affairs Branch, which has just given us a grant of $600 for this purpose.

This increasing awareness of the value of Indian craftwork has been evident in various organizations. As a Board Member of the Foundation of North American Indian Culture, I attended its Annual Convention in Bismarck, North Dakota last August. That town, as part of its 75th Anniversary celebration, had enthusiastically thrown itself into the preparation and staffing of a general Indian art exhibition, as well as a historical pageant of the district. These meetings had attracted Indians from all walks of life from many parts of the Continent.

We have been asked by the Indian Affairs Branch for help in gathering information regarding teachers and workers in various crafts, suggestions of books for the library it is setting up, and outlets for craft-work.

The Eskimo carvings came down, as usual, with the return of the autumn supply ships, and the exhibition and sale was held in the end of November, and December. This year the volume was somewhat less, and the carvings on the whole smaller - more in the traditional manner. For the first time in years we had a number from the Belcher Islands, whose carvers are perfectionists, using the natural markings in their very hard stone to indicate the texture of fur or feather with loving care. This artistry stems from very old superstition, and belief in sympathetic magic. We were told that Rankin Inlet had been introduced to pottery making, but have seen nothing of it.

The chief new source of carving has been Baker Lake. A number of very interesting pieces were produced there and sent down to Winnipeg, where they were exhibited in the new airport, by the Winnipeg Art Gallery in November. The Manitoba Branch of the Guild, we understand, is largely undertaking the continued sale of Baker Lake carvings. As these can come down to them through Churchill, this appears a natural outlet.

The Eskimo Art Committee has changed the date of releasing the prints from Cape Dorset. They will come in the autumn, rather in the spring as in former years.

During the year the question of reproductions of Eskimo art has cropped up in various forms. In order to protect the native artists, the Department of Northern Affairs holds the copyright for them. We allowed some of our Permanent Collection pieces to be photographed in color for a fine series of prints that has proved very popular. The carvers or their heirs draw royalties from the sale of these. (The same is true of "Ookpik", but we have nothing to do with that.)

Unfortunately there have been cases of imitation without any reference to the law, which work real injustice to the native artists. If any such come to our notice, we will take the matter up with the Department, which can act.

3. THE COOPERATIVE UNION OF CANADA

Presented by R. S. Staples

The Co-operative Union of Canada is an old organization as voluntary organizations go in this country, having been established in 1909. Its membership structure, which is complicated, includes most of the English co-operatives in Canada, and the CUC works closely with the organization of French language co-operatives having a similar constitution and known as Le Conseil Canadien de la Cooperation.

The Co-operative Union of Canada was projected into the field of interest of NOREC by a resolution passed by its annual Congress some three years ago. Based on this resolution the program became known as Co-operatives Everywhere, or CO-EVER. Subsequently it was decided the main activities would be to assist the people of Eskimo and Indian communities in Canada and the people of the "Little Eight" in the West Indies to help themselves by organizing co-operatives.

CO-EVER is based largely on voluntary contributions, and there is a continuing effort to encourage the members and employees of co-operatives and co-operatives to contribute to the CO-EVER fund. Contributions grow steadily but slowly, and the annual total is currently in the $15,000 to $20,000 range. The movement still has a good deal to learn about the effective use of its organizational machinery for fund-raising purposes.

Though CO-EVER still holds to its original plan of action in the West Indies, the fact is that all its resources of time and money have been absorbed in northern Canada. There are two specific projects going forward there under the direction of CO-EVER.

Financed in part by a grant from the Department of Northern Affairs, John Wickware and family moved to Frobisher Bay in May, 1964. Though he had been employed by co-operatives in recent years, Mr. Wickware had many years of experience in the North. It is his responsibility to assist the co-operatives in the Eastern Arctic which have been established in the past few years by DNA, and to expand co-operative organization particularly in the production and marketing of arts and crafts.

In the Mackenzie district, Garld Malin and family moved to Fort Resolution on Great Slave Lake last October. Here the situation is very different from the Eastern Arctic. Fort Resolution is a large community of about 600 people, of Indian origin. The native population is about evenly divided between Metis and treaty Indians. Mr. Malin's work is based on the Fowler-Phalen report on the Great Slave Lake area, which was one of the earliest projects undertaken by CO-EVER.

Under Mr. Malin's guidance, the people of the community have incorporated a multi-purpose co-operative. Its first project is in the field of lumbering. A sawmill is now in operation. The various levels and departments of government interested in Fort Resolution have co-ordinated their efforts in support of the Fort Resolution project in a very encouraging way.

Some unusual characteristics in the Fort Resolution community are causing concern. The community is quite unstructured, with no effective community organization or recognized leadership. Furthermore, in past years a very high level of social assistance has developed. Though there is the need for social assistance, the widespread availability of living allowances is a factor in the organization of a co-operative with which the movement has had little experience. The Fort Resolution project is being considered a pilot project, a significant attempt to test the methods which may succeed in leading the people toward greater independence and control of their own affairs. Any one with enough money can run a sawmill. This is no problem. The pertinent question is, can the ownership and control of the mill be established in such a manner that it becomes an accepted part of the community structure?

Humans learn mainly by doing. True enough, people learn also by observation and from the experience of others. But in the main, a person does not have confidence in his ability to perform a certain task, even a simple task, until he has mastered the necessary techniques by experience. It is much the same in a community. If the people in a community do not have opportunity to take responsibility for their own affairs, they can never learn to run their own affairs.

CO-EVER is gaining experience in handicraft marketing through the CUC connection with the Fort Chimo Co-operative Association in Ookpik, and in Sikusi, the ice-worm produced by the fur garment workers at Tuktoyaktuk.

The CO-EVER program is providing those responsible with two types of experience which might prove helpful. In the first place they are gaining first-hand experience in the development of methods which may be used to involve people of undeveloped communities in self-help programs of an economic nature. In the second place, experience is being gained in the techniques of collaboration with government. The effective solution to problems of under-developed communities and areas will depend on the success achieved in arranging the effective collaboration of government agencies and voluntary agencies. Only government has resources adequate to the task. This is particularly true in Canada's north. But on the other hand, government, because of its official nature, encounters real obstacles in persuading people to take more direct responsibility for their own affairs. Since the program of CO-EVER in Canada, as it has developed, involves collaboration with various government agencies, all concerned are gaining useful experience in the necessary procedures.

4. THE FEDERATED WOMEN'S INSTITUTES OF CANADA

Presented by Mrs. R. J. Penney

Craft work has been a major project of the Northern Women's Institutes since their inception. Leaders are aware of the importance of good craftsmanship and constantly stress and encourage it. More are attempting to produce better work, and work meetings are scheduled where members help each other.

Some branches are doing beadwork on moccasins in attractive colors and designs. Good beadwork is evident at Fort Norman. Other branches that have outstanding craft projects are Fort Providence and Capnoweta.

Fort Providence has maintained the art of moosehair embroidery and porcupine quill work. The Yellowknife Handicraft Guild turns to this Branch for some of their best moosehair embroidery and for a special order of quill work for the Indian exhibit at the Royal Ontario Museum. The crafts convenor has a shop at her home. They have begun making attractive carvings of moosehair embroidery. A high standard of work is demanded. Two members hold craft classes for girls with the two-fold purpose of giving them a skill and something to do when out of school.

Capnoweta crafts have become a real source of income for the Indians and Metis. Sales grow into big business, and the Branch has arranged an outlet with a woman in a Ladies' Wear shop to display and sell the crafts. The W.I. continues to take a personal interest in the producers, promoting and encouraging high standards. Jean Dragon, the treasurer of the W.I., is starting a class in moosehair embroidery for the younger women.

International Display:

In September of this year the Associated Countrywomen of the World meet in World Conference in Ireland when 166 constituent societies as well as associates and observers will convene. A feature is an exhibit of international handicraft. The F.W.I.C. is sending an exhibit of articles from the North, selected by Mrs. Woolgar at Yellowknife, which will include tufted moosehair embroidery, smoked leather slippers with porcupine quill embroidery, a round smoked moosehide mat with porcupine quill embroidery, a white caribou hide with chain-stitch embroidery, and bone carvings of snowgeese over nest and an Eskimo fisherman.

Other Projects:

(1) "Make Canada Lovelier" -- a centennial project in which northern branches are taking a real interest.

(2) An extensive water safety project recommended by the Tuktoyaktuk Branch.

(3) Tweedsmuir Histories -- a history of the community compiled by members who are interviewing older residents and searching records.

(4) Centennial Commission Travel Grant: F.W.I.C. has applied for a travel grant to bring out two young people from the Northwest Territories to attend the National 4H Club week. We are negotiating with the National 4H Council on plans and procedure.

5. THE HUDSON'S BAY COMPANY

Presented by S. M. Norgrove

Eskimos, we know, have been carving for centuries. Archeologists are constantly turning up a variety of bone, flint, quartz, soapstone, and, in particular, ivory carvings which have been unearthed from prehistoric camp sites. But the commercialization of Eskimo sculpture has been slow. In the 1930's and 40's the Hudson's Bay Company bought all the ivory carvings offered by our Eskimo customers.

The turning point came in 1949 when the Canadian Handicrafts Guild sent its representative, Mr. James Houston, to live and travel among the Eskimos, collecting a small test group of carvings. The Hudson's Bay Company, particularly through its store manager, Mr. Norman Ross at Fort Harrison, assisted the Guild by placing certain of its facilities in the North at the Guild's disposal.

After some months Mr. Houston returned with his first group of carvings, and a special sale of these was held at the Guild premises in Montreal. They proved of sufficient interest to the public that it was decided to repeat Mr. Houston's trip in 1950, bringing down a much larger amount of carvings. And so the work continued--each year bringing an increase in the number of carvings produced and shipped to the South.

At the start the Guild, acting through the facilities provided by our Company's posts, bought and marketed all the carvings produced. Soon, however, the Hudson's Bay Company joined in the marketing, and for a number of years both agencies together have bought and marketed the sculpture produced by the Eskimos.

Realizing its importance for the material well-being of the Eskimo, the Federal Government has taken an active and continuing interest in this undertaking. From its very modest beginning, the moder development of the Eskimo art of carving has grown until it now represents hundreds of thousands of dollars to the northern economy.

There was a decrease in 1964 over 1963's production, but this is accounted for by the fact that the price for sealskins reached an all-time high that year, and the Eskimo artist very sensibly spent more time hunting than carving. We feel that it would be a great mistake to encourage the Eskimo to concentrate on carvings when white foxes or sealskins are available as, over a period of time, this would tend to make them give up trapping and hunting altogether. The Eskimo needs to exploit every source of income available to him, and when hunting and trapping seem favorable, he should be encouraged to hunt and trap., particularly when one considers that the future for Eskimo art might suffer, like other primitive art forms, from the fickleness of public taste. To prevent this, we must all remember the need for maintaining quality and the careful control of price.

The method and medium of marketing is also of great importance. To keep the carvings at an art level, they must be presented through the right outlets. We feel that the Canadian Handicrafts Guild across Canada, which receives over half the carvings we buy from the Eskimo, is well suited as a retail

outlet and as a distributor to other carefully selected outlets in Eastern Canada. In the West, the Hudson's Bay Company sells some carvings in its own retail stores, but by far the greatest percentage goes to gift and art stores, and these, we feel, on the whole do justice to this unique Canadian art. Our Company's financial gain from the carving market comes not from our wholesaling activity but from the retail part of the endeavor--and this is relatively limited.

6. THE I.O.D.E.

Presented by Mrs. George E. Tait

Among the varied groups served by I.O.D.E. are the Indians and Eskimos of the Canadian far north. Our extensive northern program, concerned largely with schools and hostels, is actively engaged in the encouragement of arts and crafts.

The three I.O.D.E. Community Halls located at Frobisher Bay, Tuktoyaktuk, and Baker Lake, have become integrated centres of community life, promoting work, study, worship, and recreation. These halls may very well provide accommodation for classes in the arts and crafts.

Through the I.O.D.E. adoption of all schools (sixty-one) and hostels (twelve) in the Northwest Territories, Eskimo and Indian children receive educational gifts in the form of prize books, library books, and sports equipment. During 1964 a total of $5,320.61 was spent on these items. The presentation of prize books encourages individual talents, a fact revealed by a letter received from a lad in Povungnituk. He wrote: "I was very please to get a new book, but I could not understand all of them, but when I do not understand the word I am happy because I want to learn some different word. I got the book for being the best artist in the school. But I don't want to be alone who can draw very well."

Another boy wrote: "My prize book is good. I got my money from carving. I bring my carving to the Co-op and sometimes to the Hudson's Bay Co. I like to carve and I want to read."

Many examples of children's art work received by an adopting Chapter have been placed on exhibit in various parts of Canada. Among the interesting items were beautifully illustrated scrapbooks revealing information concerning life in far northern communities. Greater attention and encouragement should be given to these potential artists of our northlands.

A new I.O.D.E. project, known as the Christmas Drop, brought Christmas gifts to children in more than twenty-five districts. This project has been so well received that expansion seems mandatory.

At the closing of school in May or June, 1965, the first I.O.D.E. Achievement Awards will be presented to four students in each of five secondary schools of the Mackenzie District. The awards are granted for achievement in any subject in any school grade. We anticipate that at least one young artist or craftsman will receive an I.O.D.E. Achievement Award.

The I.O.D.E. calendar, 1965, contained original illustrations by the Micmac Indian artists, Michael Francis and Stephen Dedam, along with Indian legends edited by Dr. Ivan Crowell. The calendar was so popular that it achieved the best sales record in forty years. Congratulatory messages were received from the Indian people, the government, and various educational officials, which indicated that the prime purposes of this calendar were fulfilled - encouragement to Indian artists and provision of Canadian folklore for school children.

One notable contribution to Eskimo art and to Canadian culture was the I.O.D.E. gift bestowed upon the Fathers of Confederation Building, Charlottetown, Prince Edward Island. The superb soapstone carving, "Mother and Child", executed by Innukpak of Cape Dorset, Baffin Island, represented the largest piece of Eskimo sculpture ever commissioned.

The Order will be pleased to co-operate in projects involving the development of arts and crafts among the Eskimo and Indian people. In projects already established we are confident of continuing interest and increased effort by members of the I.O.D.E.

7. THE POVERNGNITUK COOPERATIVE

Presented by Miss Thérèse Le Vallée

Founded in 1959 by Father Steinmann, the Poverngnituk Cooperative strove to be a true cooperative, grouping the Eskimos and forming them to assume the management of their own affairs. Locally it worked successfully, but for the export sales, distance and the language barrier, made it necessary to have a sales management, and this was entrusted to a representative from the South. This first experience proved almost disastrous. In 1962, Father Steinmann came south to find out what the situation was, and facing a warehouse full of unsold carvings, contacted friends from different milieux in order to move these carvings. Exhibitions were organized in many cities of the Province of Québec, and friends in Toronto, like the IEA, also did their share to help the sales and make the people conscious of the richness of Canadian Eskimo Art.

But that was not enough: the cooperative needed reorganization; the books needed to be audited. It is then that we met Senator Cyrille Vaillancourt, General Director of le Fédération des Caisses Populaires. Senator Vaillancourt was most interested in the plight of this little Eskimo

Cooperative trying so hard to subsist, and he was most generous with the help granted by the Cooperative Movement of the Province of Québec. The books were audited free of charge by the Cooperative Movement, La Fédération des Caisses Populaires, which delegated one of its key men, Mr. Raymond Audet, Director of the Montreal Inspectors Bureau, to complete the auditing of the books at Poverngnituk and to study on the spot the possibilities of founding a Caisse Populaire at Poverngnituk. Also, in August 1962, the Government of the Province of Québec, of which I am an employee, allowed me to work for the Poverngnituk Cooperative with no strings attached for the Eskimos. That is, the Board of Directors of Poverngnituk is entirely free to hire whomever they wish for their sales manager without having to consult the government which is paying my salary. This is a grant given to the Cooperative by the Government of the Province of Québec.

Mr. Raymond Audet and myself went to Poverngnituk in September 1962. Mr. Audet, who thought the foundation of a Caisse Populaire a little premature at the time, was amazed at the cooperative knowledge and spirit of the community, and after a number of Eskimo cooperative meetings he decided for the founding, right then, of the first Eskimo Caisse Populaire or bank system in Canada. Thus, September the 24th 1962, the Caisse Populaire of Poverngnituk was established. At midnight, on that date, we could count 115 members totalling a credit of $1,200 - an unforgettable event. Those who were present feel they were very fortunate to be there at the time.

Since then the cooperative movement in the north of Québec is progressing so fast that it is hard to keep ahead of it. The Government of the Province of Québec, through its ministry of Natural Resources, is working in close collaboration with le Conseil de la Coopération du Québec. A consumer's cooperative opened its doors to the Eskimos of Poverngnituk in September, 1963. Loans from the Province of Québec and guidance by la Fédération des Caisses Populaires have helped to structure these cooperatives at Poverngnituk. La Caisse Populaire and la Societé Coopérative de Poverngnituk are thoroughly Eskimo institutions; so much so, that out of their own funds they have helped start two other cooperatives at Ivuyivik and Wakeham Bay. Other posts like Port-Harrison, Great-Whale and Sagluk are using the facilities of the Poverngnituk Sales Office to sell their products.

We have often been criticized by certain officials for the standard quality of Eskimo Art. This is unavoidable with such a high production as is turned out by Poverngnituk, which is the most important Eskimo Art Centre in Eastern Canada. We aim constantly to keep our quality on a high standard, but customers and artists appreciation is often varied and misleading. This I discovered on a coast-to-coast sales promotion trip I undertook last summer. One thing is certain: the artists of Poverngnituk are well known and appreciated. As a matter of fact, orders are now coming in for Sheeguapiks, Juanisialuk, Abraham, Innukpak, Josie Pappy, Davidealuk, etc. The demand is more and more for Eskimo artists than for Eskimo Art proper. Last year, the demand for carvings far exceeded the production, and still does.

The PRINTS situation is altogether different. Through the directives of the Canadian Eskimo Art Committee we were compelled to sell the prints only as a complete portfolio, Galleries and Museums obliged to buy a complete portfolio did not relish the experience and refused to repeat it, which made the sales very difficult last year. This year, we shall sell the prints by groups not exceeding fifteen prints each. We hope thus to encourage the potential buyers to sell prints without having to invest such a big amount of money as in the previous years. If at all possible, we would love to have the coming out of the 1965 prints collection in Toronto, next fall.

8. THE TORONTO DOMINION BANK

Statement by Allen T. Lambert,
presented by C.S. Band

The Toronto-Dominion Bank will undertake as a Centennial Project the establishment of what we hope will be the world's finest and most comprehensive collection of Eskimo Art.

The collection is a means of focussing attention on the people and the opportunities in the Canadian North where, we feel, significant developments can be expected within the next hundred years. Eskimo Art has captured the imagination of people all over Canada and around the world. We think it is appropriate to use this medium to focus dramatically the attention of Canadians on tomorrow's frontier -- the Canadian North.

Present plans call for the development of the collection over the next two years and its first showing to be held in Toronto-Dominion Centre when the new multi-million dollar complex is opened on July 1, 1967. Later, it will be exhibited throughout Canada and may also be sent abroad.

The collection will be selected by an independent Advisory Committee under the co-chairmanship of C.S. Band and M.F. Feheley. Other members of the Committee are: Professor George Swinton (Winnipeg); Mrs. Alma Houston (Ottawa); W.T. Larmour (Ottawa); Martin Baldwin (Toronto); Walter C. Koerner (Vancouver); A.K. Cupples (Toronto); and N.A. White (Toronto).

The Department of Northern Affairs and a number of Canadian Art authorities have already expressed interest in and support for the proposed collection and the Hudson's Bay Company has offered its co-operation.

The Centennial is an occasion for not only honoring the past, but for looking ahead to the future. The Eskimo has a word for the latter - 'Maannamit'. In developing the Eskimo Art concept as a Centennial project, the Bank became convinced that some of the spectacular pages still to be written in Canada's history would concern the Far North, whose vast areas still remain virtually untouched and where major developments are now beginning to come into being.

Although few Canadians realize it, nearly two-thirds of the entire country remains undeveloped. The vast northland is one of the last large undeveloped regions of the world and its development in the future presents Canadians with a real challenge. Already, the Canadian Government and some major companies have taken the initiative, through construction of development roads and railway lines, and the launching of major mining and oil exploration and development. This is only the beginning.

In addition to establishing an Eskimo Art collection, the Bank's Centennial Project is designed to broaden and accelerate the knowledge and appreciation of Canadians of the country's north and its potential.

LUNCHEON SPEECH

"The Development of Indian and Eskimo Arts & Crafts in the Far North"

Mrs. Alma Houston

I have been asked to speak to the theme, "The Development of Indian and Eskimo Arts and Crafts in the Far North".

I am not qualified to speak about Indian Arts and Crafts, as my only direct experience was with the Naskapi Indians of the Ungava for two months, thirteen years ago, but I have discussed today's theme with people who do work with Indians, and with others who work with Eskimos. The consensus, with which I am in full agreement, is that Indian and Eskimo arts and crafts are so very different that we should not associate them with each other.

Further, Eskimo Art is different from and accordingly should not be treated together with Eskimo crafts. Among the products of Canadian Eskimos, now indiscriminately labelled "Eskimo Art", are major and minor works of art, crafts and souvenir and tourist items, some of dubious quality.

I propose, then, to speak first on "Eskimo Art".

The development of contemporary Eskimo art began in 1948--seventeen years ago. And yet your speaker is not an Eskimo; none of the agencies reporting this morning was represented by an Eskimo; no Eskimo appears on the panel. Why, I wonder? At a meeting of the CBC Northern Service attended by representatives of various agencies including the Indian-Eskimo Association, Eskimos were not only present; they participated fully.

To return to Eskimo Art, I do not believe in "the development of an Arts program". It is possible and desirable to develop a crafts program, a souvenir program, but art does not require developing by outsiders. What is needed is simply a good agent working on behalf of the artist, for if the artist is an Eskimo, he cannot arrange his exhibitions himself. He cannot because he is isolated geographically from galleries and dealers, not because he is too "primitive" to do these things.

To see how well we are filling this need of the Eskimo sculptor, let us look at the effectiveness of the system we have set up to help Eskimo artists.

Contemporary Eskimo sculpture and graphics have been exhibited round the world and sold in Canada and the United States. Major pieces have found their way into the collections of the National Gallery of Canada, the Museum of Modern Art in New York, and many fine arts museums and galleries in the western world.

Economically the marketing of Eskimo Art has been phenomenally successful. I am told that more than half a million dollars is spent annually in the Arctic for arts and crafts. In some communities, the economy is based on arts and crafts. In three centres, graphic art is being made. There are few places in the Eastern Arctic where some sculpture is not produced.

Everyone present today and thousands of friends of Eskimo Art in Canada know that all is not well, that weaknesses and dangers exist, and have existed for some time, in the marketing of Eskimo Art. Private collectors have become discouraged; some of them have given up looking for pieces to round out their collections. They know that among Eskimo artists are some great artists who deserve to be recognized as such. Here is one of the gravest weaknesses in the past and current situations: that major works of art are lumped unceremoniously, often anonymously, with pieces which might be classified as souvenirs, luxury items for the tourist trade, wedding presents, and curios.

The blame cannot be laid at the dealer's door. Perhaps apathy has allowed this unrealistic situation to continue, but it is only fair to say that dealers have tried, I think always unsuccessfully, to select the works of artists they particularly admire, with a view to holding one-man exhibitions. The sculpture is not shipped from the source according to individual artists' work. Any shipment might contain the works of several artists, and include pieces by non-artists, the latter usually in the majority. The artist cannot afford to accumulate his sculpture until he has enough pieces for an exhibition; he sells each one as it is completed.

It is obvious that the works of the best artists, properly handled by a good dealer, can earn recognition for their creators and with it the higher prices, the stimulation, the prestige among fellow artists and neighbors, that recognition brings. With luck the best artists might even be able to live in the dignity of suitable surroundings. Not as grand as his white neighbors, of course, but the discrepancy might be lessened between the Eskimo's one-room $1200. dwelling, and the relatively palatial $20,000 house of the local teacher, mechanic, or government clerk. It was possible to live in a one-room house in dignity when everyone lived in similar circumstances. By the new standards, it is now poverty to live under such conditions.

A by-product of the "surprise package" method of presenting Eskimo art to the public is the lack of biographical information about the artists and their way of life. Surely this is irregular; to the dealer it must be embarrassing, to say the least. Some of the sales people concerned are very nearly totally ignorant of Eskimos and their art.

Meanwhile, back at the source, there is another and perhaps the most serious of all the weaknesses in the present situation. At what is usually the first stage in the white man's participation, we are failing pathetically to be of real use. As the local administrator is "the government" for all practical purposes, the man who buys the carving from the artist is "the public". He embodies the collector, the average would-be buyer, the art critic, the dealer. He must be knowledgeable about the market, or how can he establish a price? When he fails to understand, to respond to the genuine expression of an artist, the artist feels that he has failed to communicate, especially when he sees pieces he considers to be far inferior to his own rewarded by higher prices than he has received. He may or may not be right; the important consideration is that the artist needs to have confidence in the man who buys his art, otherwise there can be no communication. We have seen the results in careless, repetitive, spiritless pieces--work responding in kind to the casual attitude of the buyer.

This buyer is no more to be blamed than is the dealer who does not hold one-man shows. He is probably well qualified for his regular job in terms of background, training, interest and experience. If he happens to be a trader, he probably knows very well how to grade a fox pelt. He judges pelts by logical criteria; he has been carefully trained. But he is not a professional artist; he does not know the art market. He establishes a price based on personal likes and dislikes, perhaps some indications from his predecessor, his genuine wish to do his best for the artist. The strong temptation to overpay has to be resisted, for obvious reasons. Underpaying, which is more common, weakens incentive, shakes the natural confidence of the artist, and confuses everyone from the artist to the buyer in the south.

This leads us, at last, to one of the strengths of the present situation; the real success, artistically and in terms of productivity, of those programs in which professional artists have been engaged: in graphic art--Victor Tinkl at Povungnituk, Barry Coomber at Holman Island, and in sculpture, Gabriel Gely at Baker Lake, and Claude Grenier at Rankin Inlet who has begun something new, a pottery-making project which is already resulting in meaningful and potentially exciting art. Northern Affairs is to be congratulated upon the real success of every one of these developments. At Cape Dorset, a professional artist has been in residence since 1957. Cape Dorset sculpture is in great demand and has not deteriorated noticeably.

Graphic art has had from its beginning, over seven years ago, an advantage not enjoyed generally by the sculpture: an advisory group of people competent to judge. An informal group, which was the forerunner of the present Canadian Eskimo Art Committee undertook to view all prints before they were introduced to the public.

Care was taken in selecting suitable outlets for prints, and the prints were all catalogued with names and photographs of the artists. Certain prints thought to be below a certain standard were withheld. In terms of quality control, this arrangement has been a success, and demonstrates a step towards appropriate handling of Eskimo art. The difficulty of assembling a year's sculpture for purposes of quality control is probably insurmountable. With professional artists at the source, it should be possible to present to the Committee at least the works of artists who aspire to make a place for themselves in the art world.

After the qualified artists sent to the north have spent some time in the community, they should be able to assess the talents and resources of the local people, and recommend developments on the basis of those talents and resources.

This indicates yet another danger inherent in the present system: the trend to decide in the south, for example, that if some Eskimos can make prints, perhaps all Eskimos can make prints. Of course, all Eskimos and Indians can make prints, but I am not convinced that it is wise to superimpose a new "development" upon any community of artists. Even if the widespread introduction of one technique to several groups is motivated by economic considerations, I think the market will show that these considerations are short-termed.

It is understandable that the resources of these Arctic communities, limited as they are, will be overworked. In any discussion of Eskimo art, as such, I think we must emphasize the fact that over-production, or art made primarily for money, tends to destroy itself.

It is easy enough to point out the obvious, that alternative employment is needed. Such programs are far more difficult to emplement. Many observers have marvelled at the high proportion of producing artists and craftsmen in the Eskimo population, which really is far higher than in our society. This is partly because of the lack of other means of employment. Eskimos are long accustomed to making the most of whatever opportunity presents itself. But many people carve who would gratefully make a living by some other means.

Another point I should like to make about contemporary Eskimo art has to do with the integrity of the Eskimo artists. We hear from various sources that the art is deteriorating. It is true that many of the pieces made solely for money are unlike anything good or bad produced by Eskimos ten or fifteen years ago. A certain serenity, a harmony, some people call it "charm", has gone out of the madern carvings and prints, they say. And they are right. Probably as many good carvings and prints are being made this year as in any year in the past. Probably more bad pieces are being made than ever before. People who are genuinely interested in the Eskimo people and their art, feel disappointment in the passing of some of the loveliness, the self-confidence, the warmth, the experience content of earlier carvings. But is it surprising in the face of the tremendous influences and changes in their daily lives that these artists should reflect in their work what is going on around them? And is it not as unfair to demand of them that they express traditional Eskimoness as it would be to demand that they forget their traditions and carve like white men? They must be allowed to be themselves, and they are not the same as they were fifteen years ago. They will continue to change, and the artists among them will have something perhaps very different to say to us in the future.

In the meantime, we must not be too harsh in judging ourselves. Most of the Eskimo artists I know will freely admit that the old way of life was far from ideal. Anyone over thirty remembers well the old struggle for existence. I believe that they would have sacrificed consciously and deliberately what they are sacrificing perhaps unconsciously for the material comforts, still barely more than subsistence, they now have. It is a question, after all, of survival. I submit that we can do a great deal to help them and their art to survive and flourish, to our mutual enrichment.

Finally, I want to speak about crafts: the parkas, slippers, dolls, fur garments, and souvenirs, items for the tourist trade, artifacts. Here, even angels might tread with some confidence. If anything should be developed, this is the area. The market for souvenirs, especially for items retailing at under $10.00, is virtually limitless. I think we are making a mistake in ignoring this vast market. We are inclined to look down our noses at the very word, "souvenir". But we buy them when we visit countries outside Canada, and tourists to Canada buy them here.

The production of souvenir items indicates some degree of mass production, if prices are to be competitive. It should not and need not indicate poor quality.

The development of a Souvenir industry could give a significant boost to Eskimo economy, and free non-artists from the strain of producing 'Art' that lacks feeling and craftsmanship, solely in the hope of receiving some

monetary return. It would also do something towards replacing some of the tasteless "souvenirs of Canada" offered at airports and tourist centres across the land with genuine Canadian souvenirs of excellent quality.

This morning, Mr. Phillips displayed some imitations of Eskimo sculpture and some place mats using "authentic Eskimo designs". Many examples can be found of imitation and distortion of Eskimo designs. Even prints of inferior quality which do not claim to be Eskimo, but which are obviously imitations, are made and signed with an Eskimo name. I think everyone agrees that this poverty of imagination on the part of people living in southern Canada is deplorable. I think the imitators, the exploiters of Eskimo art, will have done us a service, if we learn from their example that a market exists for Eskimo designs, and if we get busy and supply that market with authentic Eskimo products. Surely, with imagination added to our idealism and good intentions, and topped off with practical business methods and modern techniques, we can have a good share of this vast market. Most of the dealers and craft-shop owners I have met would prefer to sell a genuine product, if price is competitive and supply can be guaranteed.

I am not forgetting about crafts. Artistic crafts made by artisans or artist craftsmen belong in the luxury item category, and incorporate the functional object and the arts of embroidery and good design. These items must invariably be of superb workmanship, and of the very best materials. They are always in demand, and include collectors' items such as dolls; parkas of duffle and cloth beautifully embroidered and trimmed with Arctic fur; fur clothing. Often materials of suitable quality are not available when needed, and some confusion exists about sizes in parkas and slippers.

What we might call "artifacts" should be made in quantity for sale in the south: models and full-scale harpoons and other objects of the material culture, seal oil lamps, model kayaks, etc., are of interest to collectors and museums.

And then there are the dolls, slippers, mittens and other practical items of standard quality which must be less expensive than the artistic, luxury crafts in order to compete with what is already on the market. Cottage industry manufacture of toys and other production items could utilize the skills of the designers and the less talented as well. Again, it would take some of the pressure off the art, and allow the artists to develop themselves in their own way and in their own good time.

In closing, I should like to appeal for greater co-operation between government agencies and organizations who are and will be involved in the mechanics of procuring and marketing Eskimo crafts and works of art.

I should like to see a museum of Eskimo Arts, which included what might be named the Eskimo Art Institute, with a library of information on the Eskimos, their art, their way of life: photographs of the people and the land, biographies of individual artists, films, a lecture service for schools and groups. I should hope that this information service would also serve the Eskimo artists directly. It is important that these artists feel some of the excitement, the critical acceptance, the honor their art earns

in the rest of the world.

The Eskimo Art Institute might conduct a research program into the traditional and ancient designs and forms which have been lost to artists of the present day, so that they might reclaim this heritage and enrich contemporary arts and crafts.

Perhaps we may look to the Indian-Eskimo Association to co-ordinate our efforts. Certainly today's conference is a good beginning. A conference involving representative artists and craftsmen might be of real value, and I should like to recommend that such a conference be considered.

PANEL DISCUSSION BASED ON POINTS ARISING FROM AGENCY REPORTS AND THE THEME ADDRESS

MODERATOR:

Alan Jarvis
National Director
Canadian Conference on the Arts

PANEL MEMBERS:

Charles S. Band
Director, Canada Permanent Trust Company
President, Art Gallery of Toronto

Victor Vokes
Development Officer
Resources and Industrial Division
Indian Affairs Branch
Department of Citizenship and Immigration

Dr. Ivan H. Crowell
Director, Handicraft Branch
Department of Industry and Development
Province of New Brunswick

R.A.J. Phillips
Deputy Director of the Secretariat
Privy Council Office

Gabriel Gely
Baker Lake Co-operative

Eric Gourdeau
Directeur Général du Nouveau Quebec
Province of Quebec

MR. JARVIS: I'm going to ask each of the Panel Members to speak briefly from their own personal points of view on the whole theme of "The Development of Indian and Eskimo Art and Crafts in the Far North." I'm going to start with Charlie Band, who is a collector of Canadian art, including Eskimo art, with one of the finest collections in this country.

MR. BAND: Two years ago, as Mrs. Houston said, we flew 2,000 miles in a one-engined plane all over the eastern Arctic. We went to Frobisher Bay, Cape Dorset, Lake Harbor, and to many of the seal-hunting camps. I took with me a dozen or more National Film Board Films; they were shown in churches, schools, hospitals, and wherever we had space. I'd get to a certain place at seven or eight o'clock at night, and in Lake Harbour, for instance, I'd tell the Mounted Police, "Let's wait till tomorrow." "No," he said, "in ten minutes the place will be filled," and by word of mouth they were there, the women with their little babies in their parkas, and it was a wonderful affair. And in that setting, I met many Eskimos, and I was able to bring back some carvings which have turned out to be a great joy to the family.

I believe the Eskimo artists are gifted and have imagination, and all the great talents that an artist should have. They express a way of life. They have hunted and they know what hunting means, and they know how to interpret these things in their carvings.

Now, good art needs promotion, so a dealer is most important to any artist. I suppose the Handicrafts Guild and the Hudson's Bay and some of the better shops are good dealers, but I would like to see it go beyond that, and have good art dealers. We should get many good art dealers to take up this important work and give exhibitions as they do for other artists. I personally have always tried to know the artist: it's important to me to understand his integrity, and what he's trying to say. Of course that's difficult when we're so far apart, but there's no reason why a good Eskimo sculptor for instance shouldn't be brought down and be introduced at an exhibition arranged by a good dealer.

I don't think half enough has been done in promotion. We have spring exhibitions in different galleries: why couldn't a jury be set up to select a group of prints or a group of sculptures, picking only the very best work that would qualify for a good exhibition?

MR. JARVIS: Thank you. I would now ask Eric Gourdeau to explain something that baffles me slightly, which is the Nouveau Quebec.

M. GOURDEAU: Quebec is all new...(laughter). Well, the new Quebec is that part of the territory of Quebec that was added to the ordinary Quebec in 1912. Then the Government of Canada passed over to the Province of Quebec the part of Rupert's Land that is situated between Hudson's

and James Bay and Ungava on the east. It represents about three-fifths perhaps of the whole territory of Quebec. This territory has not many people: it has many mineral resources and all kinds of natural resources, but there are only about six thousand people, Indians and Eskimos. Except at Shefferville where there is a big mining development with thousands of white people: this is excluded from our administration of New Quebec because it is already linked with Quebec by a railroad. The Government has placed the administration of this territory of New Quebec in the hands of a special body called The Direction Generale du Nouveau Quebec. And it is in this territory that all our Eskimo citizens are living.

It seems to me, when I listen to all the good talk about Eskimo art, that we are speaking of an activity that puts the Eskimo at the service of the white people. When we speak of crafts, it is even more so. So I think there is a problem of conciliating this activity with the idea that the Eskimos must emancipate themselves. Maybe the answer lies in having the Eskimo artist and handicrafter to be members of these so-called Committees on Art and Handicrafts in order to say what in their mind is good, or what in their mind is no good. There have been good experiments made right from the start in Povungnituk where the Eskimos I think used to gather and vote on the quality of the works of the artist. They should at least have a say on it if we have a central place where we have decisions to take about quality of the works of Eskimos.

Mrs. Houston mentioned the terrible amount of money needed to help the Eskimo. I say "terrible" but it doesn't seem at all terrible to spend $100,000 or $200,000 for those first inhabitants of Canada who were obliged to stay north because we were occupying the south. But such an amount of money coming from Government to help the Eskimo could conflict with the spirit of freedom, and we should perhaps provide it to them through the specialized organizations already existing in our different territories. The Indian-Eskimo Association is the kind of example that I'm thinking of, and the cooperative organizations like the Cooperative Union of Canada or Le Conseil de Cooperation du Quebec-- because many of the artists are working within the framework of cooperatives locally.

If the Governments would establish, as a policy, that they would give money to these organizations to carry out plans indicating how they will spend the money, but with no other control, then the Eskimos could feel really at ease, not to work under the pressure of the governments, but with the help of regular organizations already existing.

In education too we must be careful. I respectfully submit that the way we have been exporting our education has been a complete mistake in the north. Education is a valuable thing in itself, but we have not questioned the content of education enough: why it is useful and why it is valuable. I think education can be valuable because it helps a people to tackle the difficulties they have to meet and permits them to get more satisfaction out of living. But we have

exported education as it is in the south just to help people to understand new languages or new formulas of life, formulas that they may never come in touch with. So I think we should be cautious about the value we want to press upon the people. We should be very careful to leave the Eskimos their liberty.

Art and handicrafts are surely important activities for the Eskimos, but there could be a danger of the art and handicraft replacing some basic activity that the Eskimos still want and that permits them to get real satisfaction out of life. I was reading a book by Mr. Charles A. Martine and he told of an anthropologist who questioned some Eskimo carvers in Quebec. I think that out of twenty-four, only one of them told him that he was happy to carve. All the others said that they were carving because it permitted them to earn money. I think this is a warning that we must be careful not to confuse this question of art and handicraft with the whole of the activities of the Eskimos. There is a place for other activities.

While I am in favor of doing all we can and all that the experts tell us is good for the Eskimos, there could be a danger of segregating them, of making them think that they are a very special group who need very special measures, that they are not treated like other Canadians. I think it will be important to try to treat the Eskimos or to accept that they be treated like our other artists and our other handicrafters. I don't say we should stop our help. I just say that we should more and more, even with art and handicraft, take into account what is existing for other Canadians and try to use these ordinary media so that the Eskimos may really feel at home in Canada.

MR. JARVIS: Merci, Monsieur. We're going to switch now from Eskimos to Indians, and hear from Dr. Ivan Crowell. He began as a teacher, was asked to go to New Brunswick to report on a handicraft situation, and, as so often occurs, was then asked to implement his report and run it. And he's done very interesting work particularly among the Micmac Indians.

DR. CROWELL: I'm working with the Micmacs in their handicrafts program, at their request. I think this is an important point. They saw some work that we had done in our travel bureau, and they came to the Indian Agent and said, "We would like to do some handicrafts." We sent instructors to the Reserve to teach what they would like to have taught, and to make a long story short, each instructor reported back that this was the finest class that they'd ever taught anywhere in all their time.

I'll cite one example of their enormous ingenuity. Our woodturning instructor had invented a method of turning the bottom of plates two months before this. He was just about to show the Indians how to use the equipment when the Indian Chief came in and the instructor went over to have a chat with him. The Indians looked the equipment

over, knew it must be for something. And they assembled it and did the plates as if they'd known all about it all their lives!

Well, after we had instituted a program, we went on to get an economic program started. We took over several samples of things that they could make. They said: "White man's stuff." They made it very clear to us right off the bat: "We don't want to do Indian stuff," and they are not doing Indian stuff. We were very fortunate in finding an excellent designer there who had lived with his father and grandfather who were very proud of the Indian legends, and he remembered them. He was a truck driver when I met him; he did some painting, and we got him started depicting the legends of his people, and this started our designer crafts program. The I.O.D.E. calendar that you saw this morning was part of the result.

We said to them: "What do you want to make?" And they looked the things over and discussed it among themselves in Indian, and they said: "We want to make this." It happened to be some silk-screen printing. And fortunately we were going to the National Gift Show and we took these cards and sold 10,000 copies of them on the faith that they would be printed by the Indians. And then we had to go back to the Indians, teach them the technique, find the right kind of paper, the sources of envelopes, and have everything done. The project has been going about two and a half years now. The silk-screen printing on hasty notes is their major effort: we've sold just over 400,000 of them in this time nationally.

Their weaving is also fantastic. The weaving instructor went over and taught a class for two or three days, and they decided they liked place mats. Could they stop their course and weave place mats? "Well, yes, if you want to, you can do anything." Along about midnight one of the men got the idea, "Why can't we use our splints in some of the place mats?" So he went out, broke a log up, cut enough wood, and made the ash splints into place mats. They originated their own designs and their own colors--some of them are awful, but they did it. If you went to one of the leading weavers today, he would come up with an original design and a lovely color--a dress material for you. If you want it made up, he will do that also. Yet they never wove, you see: the Micmacs were tanners of hides, and they never wove before.

They're doing the silk-screen printing not only on the hasty notes, but on cloth. They make their own envelopes, and silk-screen them, too. They do a good deal of rug hooking; and their basketry is increasing and improving in color and quality. They're also doing some wood carving.

The Handicrafts Branch is now turning that project over to the Indians to administer themselves. They are learning to do by actually doing it. We're going to have difficulties: we may be forcing it a little too much, but we're doing it, and I have a feeling we will survive.

MR. JARVIS: Thank you very much, Dr. Crowell. Still sticking to the Indians for a little while, we'll move now to Mr. Vokes, an Englishman with a very wide background in the business world, who joined the Department of Northern Affairs and National Resources to develop marketing and commercial programs for all the products of the Northwest Territories, including Eskimo art and crafts and northern foods. Then he was transferred from Northern Affairs as Senior Marketing Officer to the Indian Affairs Branch of the Department of Citizenship and Immigration, and now he is engaged in promoting a nation-wide program to develop and market Indian arts and crafts.

MR. VOKES: Mrs. Houston mentioned that Mr. Houston went to Cape Dorset sometime in 1951, and that the first prints came out in 1957. This was a span of six years before the prints came on the market. This is an indication of how long it can take to get a meaningful program underway. Getting similar programs underway with other groups is not going to take as long, because of the benefit of the pioneer work of Jim Houston.

Mrs. Houston felt that the artists, guided by competent people, are keys to the development of art programs in the north; and I think this applies equally among all aspiring artists. I don't think we can set ourselves up to teach either Eskimos or Indians who are already artists to become artists. But what competent people can do is guide them, help assess the value of their products and get their arts and crafts to the market.

Mrs. Houston said that she feels it would be a mistake to ignore the souvenir items because of their potential in terms of providing wage income, and I agree. As to imitations, we're seeing enough of them in Indian crafts. I have discussed this with some Indian people, or rather, they have discussed it with me, and they're extremely vocal about it. This is a problem, but I agree that one approach is to beat the imitators at their own game. I have suggested to some Indian people that one way might be to take a fine piece of craftwork and imitate it themselves on a royalty basis, insuring that the original artist is paid royalty on the number of copies produced. However, when I raised this matter, I got a good blast. Indian people may be interested in earning money from their arts and crafts, but they're not interested in mass producing their designs.

I was extremely interested in the suggestions Mrs. Houston made about taking back some of these fine products to the north and promoting them amongst the people. It actually is a problem in some communities that Indians have forgotten how to produce their traditional crafts, and that the skills are known only to a few of the elderly people left in those Indian communities. One way we can bring them back might be for the Indian-Eskimo Association, or the IODE in cooperation with the IEA, to bring together some very fine samples of traditional Indian arts and crafts and carry out some Canada-wide promotions right in the Indian communities. Taking the National scene, there is ample evidence that Indians today are producing fine crafts in increasing quantities and in doing so are earning good incomes or supplementing their incomes. The potential of course has not been scratched.

MR. JARVIS: Thank you very much, Mr. Crief. Now I am going to call upon Gabriel Wolf who works for the Baker Lake Cooperative, and who has a great deal of first-hand experience in the north.

MR. CRIEF: In 1961 I was sent to Baker Lake by the Department of Northern Affairs, where I spent two years developing sculpturing. I want to draw your attention to an aspect of the program where the administration and other agencies were at fault, and perhaps all our southern society, not only the government, namely the disposal of Eskimo sculptures.

The value the Eskimo work is handled, not as art but merely as a few more carvings that have to be disposed of in the fastest manner. We needs an agent. I recommend that The Eskimo Art Committee that has served very well for the graphic arts, could be made to work for the sculptural form of art "in the round". Also, a control has to be exerted at the source, in the field.

Let us shouldn't formulate the concepts of Eskimo art--I don't think we are capable of that. When I find a case, a dilemma to deal with, I put it with the Eskimo, himself. The artist should be able to speak up or if he can't, at least through a representative who has his interests at heart. When it comes to the fine arts, les Beaux Arts, there should be a central agency under the Canadian Eskimo Art Committee, called perhaps the Institute of Eskimo Art.

MR. JARVIS: Merci, M. Crief. R.G.I. Phillips needs no introduction to this audience. Just a word of congratulation. It's said that Northern Affairs has lost him, but wonderful that he's gone to the Privy Council for the War against Poverty. He has done an immense amount in the Northern Affairs Department, and he gave us a great deal of encouragement on the Eskimo Art Committee.

MR. PHILLIPS: I would take issue, I'm afraid, on the question of initiations: that maybe this can be an inspiration to work on a different level of craft. Frankly, I think this is wishful thinking. I remember learning something in my youth about Gresham's Law, that the bad currency always displaces the good, and apparently it's always happened from the beginning of time, whether they were thinking of currency in terms of money or in terms of arts and crafts. Now if anyone could give me a single example where the fraudulent copying of any noble art has somehow helped the creators of the art or their colleagues, has inspired a new creative vitality, or even given new income, then I will happily withdraw. But meanwhile I really wonder if those factories turning out totem poles in the cities of Japan have increased the creativity of Indians across this country or aided their handicrafts industry. I rather dread the day when we'll be able to go down to the store and find that exquisite Armstrong cook of Fort Providence also copied by a factory. When it's fraudulently copied too, that is going to be the death of it as it was in every country of the world where a factory has displaced valid creative art or craft.

To me the answer is a cautionary--kidding ourselves that it doesn't really matter that people will always want the good stuff; that they won't be fooled by this ridiculous bad taste. Of course they're fooled. If they weren't fooled, why do these people stay in business? Only an aroused public opinion can combat the copying.

I've been wandering about the north now for something over fifteen years, and although I can never claim to know it as those who have spent their lives there, one cannot avoid certain impressions. The one that makes me sad is the eagerness of the people who, for the most sincere of motives, set themselves up as the representatives of the Eskimos or the Indians. I think Mrs. Houston's motives for wishing there were Eskimos here today were of the very finest, and I share them to the full. But I'd like to say that the kind of feelings we had in mind here aren't entirely universal feelings. Why do we want that Eskimo here? Do we want him to listen to him, or do we want him because our consciences are still just a little raw and it would mean an awful lot if we could go around saying, "We had an Eskimo at our meeting"? That's what others have done.

A few years ago I had the honor of being asked by Mrs. Clark to represent the Indian-Eskimo Association at a meeting in New York, and this had a deeply moving effect on me. This business of representation was carried to the nth degree, which should be a warning to us all. It was almost a set piece, a kind of morality play. The stage was set, and probably the entrance of the actors was pretty well ordained by long custom. The final climactic moment was three real live Indians in great headgear and so on; I swear to you they said "Ugh!" The meeting proceeded with them making no contribution whatsoever to it, but I'm cynical enough to believe that at the conclusion everyone was terribly happy because the presence of those real live Indians had done wonderful things for the white man. But I don't think that's what Eskimo or Indian affairs are all about, and I don't think you do, either.

I am sad, Mr. Chairman, because so often as one goes about the north one finds these people who are speaking for the Eskimos: people who will preface each paragraph with "What the Eskimos say," or "What this cooperative wants," or "What this community demands," and so on. And to me it has so often been saddening to make a correlation between those perhaps sincerely-meant statements, and what the Eskimos themselves do say, or very much more often, what they don't.

It's so easy to associate these people, whether they're Indians or Eskimos, with our own firmly held convictions and beliefs. We kid ourselves into believing that no one around us could possibly doubt our motives or our programs; and if only those Eskimos or Indians could speak our language, of course they'd believe we're doing the right thing in interpreting their wishes.

I'm simply appalled at times at the degree of sophistication that is attributed to Eskimo views, whether it's on complicated commercial contracts or constitutional theory flowing from the British North America Act. And the other thing that astonished me is the way these views so sharply change when they cross certain political boundaries on the map, boundaries of which the Eskimos are only dimly aware.

I would hope that before any of us says what the Eskimos want, or say "We have the only valid cooperative here," or "We have the only valid art that the Eskimos believe in," or "Your cooperative is just a white one," or "Your Eskimo art instructor is a nasty man,"--before we indulge in this kind of thing, I think we should all pause and wonder whether we're talking to ourselves or talking for the Eskimo. And it would be for me the greatest of tragedies if, in this larger scene of Canada today, where we have our differences of views which we choose to call a dialogue, we involve these people of the north in a dishonest way. Perhaps there is sincerity in our own motives, but in so involving them, we are certainly not helping their cause. We are certainly not advancing the ultimate integrity and development of the Eskimo as full Canadian citizens.

MR. JARVIS: Thank you, Mr. Phillips. Now I would like the panel members to have at each other for a few minutes. I have noticed Mrs. Houston making copious notes.

MRS. HOUSTON: One thing that stuck in my mind was what Mr. Phillips said about the imitations. I don't think it's necessary to point out that we're not recommending trash or imitations of imitations to replace these other things. I think the operative word is "excellent". I see no reason why we can't produce items for the tourist trade which will be competitive in price with the products of other Canadian craft producers.

It seems to me the reason for all this stress on the craft of the Eskimo is the direct result of many of our very good policies, but policies which have resulted in an upheaval in their way of life.

When I went to Cape Dorset first in 1951, there were only five pupils in the central day school. The population of Cape Dorset and the area at that time was something like 450; it is now 350. These people were living in small groups, two or three hunters, some larger groups, scattered 150 miles along the south coast and 120 miles up the west coast, and they made their living mostly by hunting and trapping. As time went by, more and more people came into the community for various reasons; and now I think the number of people who live on the land for most of the year is something like 25 or 30 out of 350. And so the problems are different. Whether we like it or not, these people need money. The government has helped them to get little houses; they're not good enough, but they'r houses, and they have to pay for them, and they have to heat them. Even a few years ago many of the items that are now necessities were not even luxuries; they were unheard of. The Eskimos are now living in settlements and they are now living in a money economy.

If anyone really wants to know what certain individual Eskimos think, say the members of a cooperative or the board of directors of a cooperative, you can't just go in there from the south and say: "I'm from the Government. I want to know what you think." They're not going to tell you. But if there is a good reason for them to

discuss their thoughts with you they will do it, and I think the Northern Service of the CBC will demonstrate this when the Indian-Eskimo Association gets the local discussion groups going. An Eskimo who works in Ottawa was telling me something that made him rather unhappy, and I said: "Why don't you people speak up for yourselves? Why should you ask me to intervene?" He said: "We don't like to speak up because we know the white man has the money and the white man is in charge of things."

If you speak the language even badly, as I do, this helps. There are things they will say in their own language that they aren't particularly interested in communicating to a stranger. It can be embarrassing. I remember ten years ago being accused of fancying myself as a Big Sister to the Eskimos, and many times I have spoken on their behalf. You have to commit yourself; you have to take the risk that other people will think you're just sounding off, and interpreting these things according to your own particular reactions. I haven't any apologies to make because I know that if I can't do it well, I'm still in a better position to speak for any one of these people than they are, for one reason: they are not here. And they're never here--this is something I pointed out.

And this leads to the real live Eskimo bit--or real live Indian, I think it was. I think it's time we stopped underestimating these people. I don't worry about bringing an Eskimo here: he would be composed; he knows who he is, and he knows pretty well what he is. If there is something he can contribute to this conference, he will contribute it; if he doesn't know, he will say he doesn't know. He might very well learn something, although we haven't done much about teaching the adults to speak English, so the language is a barrier.

I don't think we can sit back and say: "Well I'd better not say the Eskimo thinks this or the Eskimo thinks that at my Coop" because they can't speak for themselves. They're not given the opportunity of speaking for themselves; and they're afraid to speak for themselves.

MR. JARVIS: Thank you. Charlie, did you have a comment?

MR. BAND: About the question of factory junk: that has been going on forever, and I don't believe there's any hope we can step in and do anything about it. But when I spoke earlier about the importance of education in Eskimo art, better dealers having selected exhibitions, I was referring to the importance of their education in art. I was thinking of an exhibition that took place this summer at our Gallery of Eskimo Art, where our citizens learned much that they didn't know before. American tourists also came and learned a good deal. Then when they went shopping, they had a standard so that they could say, "That is nothing--I don't want it," because they'd seen something better. So proper education is all important: it's always worked and it always will.

MR. JARIVS: Thank you, Charlie. M. Gourdeau.

M. GOURDEAU: I think I realize what Bob Phillips meant when he said that it's very difficult for the government administrators to be sure of what the Eskimos are thinking. A first step to meet that difficulty was when the Government of Quebec decided to go north to establish a school for the teaching of the Eskimo language at Fort Chimo. We sent in twelve people, and this has proved effective, because they seem to be sure that they will be able to interpret what the Eskimos have to say.

Also we started an Annual Meeting last year, and this will be repeated every year until the experiment has been proved faulty or helpful. It is a meeting for all the leaders of the Eskimos, leaders from different localities, appointed by the Eskimos themselves. They met two days last year; this year they've planned to meet three days, and we, government officials, go only on the last day for a four-hour meeting to receive their conclusions. These conclusions do not coincide with all we thought, of course, but this may prove very useful for the Eskimos speak only in Eskimo among themselves; they discuss what they want to discuss, and at the end they pass on to us their general feeling about things they have been discussing. Their feeling may not be unanimous, but at least it has the backing of the majority and is likely to represent the real ideas of the Eskimo. Of course it is easier to do that in Quebec because the distances are not too great to gather the people together. In the Northwest Territories it would be more difficult because of the vast distances, but perhaps the solution is in that direction: try to gather leaders representing five or six communities, let them discuss, and see what they have to say.

MR. JARVIS Now the audience is invited to comment and question the panel members.

? We sell samples of the silk screen mats in our shop, and they are a very good thing for visitors to buy. The trouble is that they are using Eskimo designs which should be used by the Eskimos. If place mats silk-screened by the Eskimos with their own designs were available, the public would buy them instead of the others.

The other thing I'd like to ask, in the areas that Mr. Phillips was talking about where there is so much talk about the Eskimos want this and the Eskimos want that, are these government-supervised areas, and are they governed by the people who are saying it?

MR. PHILLIPS: I was expressing apprehension at the number of instances one finds in which the Eskimos may be simply pawns. I'm not saying it's happening everywhere, but I do say that the voice of the Eskimo is one of the most critical problems we have.

Nor do I say we should never invite an Eskimo to some gathering we're having. All I'm saying is let us please examine our souls on why that person is invited. And if we say, "Here is a man who knows this field as well as we do or better, and this is the reason we want him," he should come. But how often has he come because we really wanted someone we could get on the front pages of the newspapers? I could suggest conferences under the most noble of auspices where this has been done.

MR. JARVIS: I agree with Mr. Phillips. You see this kind of thing going on at the present time where there is the token Negro, and this really makes me angry.

MR. ECCLES: I would like to bring up something that has been a problem for a long time with Northern Affairs. I have a gift shop at the Royal York Hotel. Of all the people at the table there, Mr. Crowell is the only man I've ordered stuff from and got it right away. This is fine, but I might as well tell you, I can't buy from Northern Affairs. You may ask why? For the simple reason that I go north myself to buy carvings from the Eskimos, and this is considered very bad taste. Anyone of you can go up to the Kent Albert Building in Ottawa, walk into the warehouse, and you'll see rows and rows of Eskimo carvings; but if you ask for them and bring a certified cheque to pay for them, you won't get them. Why, I say? "Because they're going to another exhibition." "Where is the exhibition?" "Oh, we haven't arranged it yet, but we have a lot of orders ahead of yours." So it is the government itself that is preventing any sort of prosperity for the Eskimo. If the Eskimo is to get anywhere, he'll have to come out from under the sterile benevolence of the Department of Northern Affairs...

MR. NOBEL: On the statement that carvings are unavailable, it was pointed out this morning that 50 per cent of the carvings go to the Canadian Handicrafts Guild and can be purchased there at any time. I have a question: in Mrs. Houston's talk she mentioned that carvings should be screened, but she didn't say what would be done with the carvings that are not accepted.

MRS. HOUSTON: I didn't mean that carvings that are not up to a certain standard should not be sold. In fact, I think they belong to the tourist items we were speaking about. But with a distinctive hallmark which is publicized for the art, the other things can find their own level. It's a question of separating things of two different kinds.

MR. GELY: This more or less comes back to the issue of "control", and then to the point of what is Eskimo art. The Eskimo artist is subjected to economic compulsions as well as artistic compulsions. There is certainly a need for a representative body which has a certain power to formulate policy on their behalf. The Eskimo Art Committee exists and can be enlarged, integrating other fine art forms and perhaps crafts as well.

? Mrs. Houston, you mentioned the artists' names on the carvings. We have a gift shop and when we get our pieces of art from the Government, there are no names of artists any more: no tags or any way of identifying the work of an artist. Now how can we promote new artists when we don't know who they are?

MISS LIGHTALL: The Canadian Handicrafts Guild keeps very careful track of the artist and the year of all the carvings that are for sale, and so, I understand, does the Hudson's Bay Company. And also I would like to say that over sixteen years the Guild has found over and over again that there are imitations and poor work, and we literally have to drive out inferior workmanship.

MR. JARVIS: This is an eternal battle--the same with painting and sculpture, as we all know.

? We have a very great many requests from Indians from all over the country asking if we know where they can get good tanned deerskins. The Department does try to get some, and I wondered if something could be done. There must be hundreds and hundreds of deerskins that are just left and wasted in the wood. I wondered if some process couldn't be worked out so that there would be an address on the hunting license saying that if the hunter doesn't want the skin, he could turn it in to a central depot, and then the skins would be tanned and put to use. Some of the Indians do very fine leatherwork, and we're finding it very difficult to provide deerskins.

MR. VOKES: This is one of the more serious problems.

M. GOURDEAU: Something has been done in Ontario in the James Bay region where the hunters were invited to save the skins, and they were worked out by the Indians there. They had so many that they shipped part of them to the Indians in Quebec.

MR. JARVIS: I'm sure you'll all join me in thanking our panel. I think it's been a most profitable and interesting discussion, and I thank you also for taking part.